

**STYLISTICAL EXPRESSIVENESS IN THE TRANSLATION OF THE
FRENCH WRITER AMIN MAALOUF'S WORK "SAMARKAND OR
SEEKING FOR THE LIGHT LEFT IN THE DARK..."**

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DOI: 10.5958/2249-7315.2022.00168.X

ABSTRACT

The following article directly examines the compatibility of the author's and translator's style in literal translation on the example of the Lebanese French writer Amin Maalouf's work "Samarkand". In the translation of literal work "solutions of translation" of the translator is studied through the views of linguistic scholars. In the article, the following solutions of the translation are explained by the types of "translation errors". It analyzes the level of adequacy of the translation of fragments of the text representing the culture of the East into Uzbek.

KEYWORDS: *Translation Style, Solution Of Translation, Translation Error, Quality Of Translation, Translation Criteria, Interpretation, Literal Translation, Stylistical Expressiveness.*

INTRODUCTION

Dedicating the path taken by the translator with the term "translation solution" is appropriate, from the point of view of the quality of the method of translation of a particular text. "There are not always absolute standards for determining the quality of translation (such standards only apply to systematic language errors), more or less appropriate translation options serve the purpose of recreating the original in the target language" [12]. In the researches of world translators, this term is called by different names. For instance, Ya.I.Retsker, V.N.Komissarov, A.D.Shveitsar, I.Gafurov, G.Salomov called terms as "translation method", N.K.Grabovsky, G.Turi, V.M.Jigalina called them as "translation results", J.Delil, I.Levay called such terms as "translation process". All translators agree on one issue, that the method of translation is the result of the translator's practical work. It should be noted that there is no any universal translation method and translation solution for all translators.

From the point of view of the translation process, the concept of "translation error" may be related not only to the translator's lack of knowledge of the original language, but also to the competence of mastering native language. In this sense, all classifications of translation errors are indeed relevant, but they do not adequately cover the full emotional expressiveness of vocabulary of a literary text. Translation errors are quite common in the translation of stylistically colored literal texts. The translation solutions aimed at solving translation problems are different in the translation of each literary text. In the translation of literal work, a number of translators give their view points on the formation of beliefs on the method of translation. According to M.M. Morozov, "literary translation is not a problem that can be solved only by arithmetic. Just as there is no ideal image, there is no ideal translation of a literal work; there is always a more expressive, colorful feature of the text. Literary translation is an art of creativity" [7]. I. Lev first introduced the concept of the combination of the same

translation criteria in translation investigations. In general, translation standards reflect not only limitations, but also express ready-made examples of the translation process. "Criteria are shaped by the values of the ethnos and bring them to the level of intercultural communication. This concept includes an ideological context. If the translation is expressed in a communicative aspect, the norms of translation govern social activity, that is, the whole process of translation reflects the criteria of translation, embodying the national values of the target language" [6].

By analyzing translation solutions, V.N. Krupnov proposed a structural interpretation of translation, which is considered as an indicator of primary text interpretation, for a deeper understanding of the context through the general structure of words and text. According to him, "understanding words, phrases or phrases connected by meaning, understanding the sentence as a unit of text and the text as a whole" will be the basis for the translation solution [5]. Indeed, the adequacy of the original text for the reader can be ensured using language tools and the necessary translation methods as well as translation standards. Since the formation of translation solutions occurs at all levels of translation functions. Beside, some of the solutions adopted by the translator to some extent will undoubtedly have a direct impact on the use of the linguistic means of translation and the choice of subsequent language levels. However, this approach, as noted by V.N. Krupnov, is not based on pure translation function, because the linguistic theory of translation involves the understanding of words and phrases from beginning to end, and this holistic analysis of words does not guarantee the mastery of textual meanings. Hence, a failed translation solution is actually equivalent to an error in other approaches.

MATERIALS AND METHODS

The degree of adequacy of the translation of a literary text is also determined by the extent to which the translator is able to convey his stylistic lexis. It is believed that lexical units encountered in Amin Maalouf's work "Samarkand or seeking for the light left in the dark..." reveal the semantic and stylistic aspects of phraseology in the analysis of the translation methods used by the translator in the language of translation is important in re-creating the work in Uzbek.

In our study, the method of translation is interpreted as a translation solution in ensuring the adequate translation of the methodological expressiveness of the French text into Uzbek. While talking about the translation solution, certainly, it is necessary to talk about the cases in which the concept of a "translation error" occurs.

According to B. Hatem and J. Mason, the concept of "error" can lead to three types of error, regardless of linguistic competence: register (indicator), errors at the pragmatic and semiotic levels. It is emphasized that incorrect selection of the register inevitably leads to intertextual (field semiotics) and intentional (field of pragmatics) losses [3]. That is, if the context is misunderstood, both the content of the text and its structure are compromised. In our view, the translation solution is to form the same meanings as the original for the recipient of the translated text. However, meaning is not always determined by the translator [10] and the meaning is not conveyed to the owners of the language of translation as a result of the explicit explanation, but is also formed by the recipient's worldview. The meaning expressed in the context is not directly indicated. This notion of meaning, according to G.P. Shchedrovitsky, refers to the retreat between the various elements of the state of communication and activity of the person who understands the textual information [13]. This condition reflects the semantic correlation of textual means (reciprocity), and in the first case of the text the secondary meaning is objectified in relation to the existing meaning. In such cases, the semantic correlation of the secondary text means that appears relative to the primary meanings of the text occurs. The linguistic means that emerge as a product of the translation process are

objectified in the text and their meaning can be reconstructed. In this regard, language tools are considered to be the products of modified natural material of language functions. According to Aristotle's dialectic of "case" and "form", the problem of form and content asymmetry of a text based on linguistic means may occur [9]. Within the approach to the phenomenon (an idealistic study that claims that only events can be known but their essence cannot be known), E. Guserl's view of understanding can be compared to the reflexive understanding of meanings without additional analysis. According to him, "the objective real picture, defined by the individual's "I", is equal to the picture determined by the subject's inner feelings"[2]. Indeed, a definite event is the result of the reflection of a person's consciousness, so that the same subject, including the text, is presented in various ways. Meaning creating tools are considered as a successful translation solution in that they define and re-express semantic meaning. If the content of the text expresses the original, the means not reflected in the text cannot be classified as a translation error, because this does not harm the norms of language and content. P. Newmark also emphasizes that when talking about translator errors, one should not confuse the translation problems that arise as a result of the linguist's competence with the translator's attempts to express the idea of authenticity. According to the scientist, creative constraints can be divided into three types as a translation solution:

1. Texts in informative style should be edited, as not all authors of such texts have the ability to adequately (fully) interpret the content of the text.
2. The artistic quality of the translated text is high in relation to the original text.
3. Use of compensation in the provision of various means of figurative expression in the translation of literary texts, including poetic texts [8].

Transformational (descriptive, descriptive, lexical-grammatical, syntactic) methods of translation and methods of linguocultural analysis were used in the coverage of the study.

RESULTS

The omission of some words in the translation that express the cultural and philosophical foundations of the texts that form the ideological artistic basis of the work undermines the content of the original. Therefore, in the translation of the author's style and the idea of the work into the language of translation, syntactic transformation methods such as folk poetic speech, lexical units specific to dialogues, phrases and sentences are effective in the artistic translation created by the translator as a result of cognitive level-based understanding of translation. In the translation of a literal work, the idea of the author of the work, the interpretation of its purpose, the study of the writer's style in the interpretation in terms of hermeneutic approach comes to the fore. To study the author's style, it is important to determine his autobiography, interests, position in society [16]. The views and aspirations of the protagonists of the literal work are reflected in the combination of the writer's and translator's style. The national color inherent in the mentality of the peoples of Europe and the Orient countries on the basis of the following contradictions in the text of originality and translation of historical and modernity, tyranny and enlightenment, philosophical phenomenon of cultural-dialogue in the image of the oppressed eastern woman and the free French woman was revealed on the basis of universally recognized methods of re-creation of reality in translation, including hermeneutic approach, descriptive translation, direct translation, selection of analogues and transliterations.

DISCUSSION

Many practical translators unreasonably try to "perfect" the content of the original. Accordingly, they considered texts with a high literal level, but with many elements that create

meaning implicitly to be “boring”, “poor” and not rich with “literal” elements. Such an approach to translation, according to A.D. Schweitzer's theory, can use a variety of “extra embellishments” in translation if the translator's pen is as sharp as the author's style: “In recreating the author in translation, the talented translator focuses first on his psyche, the essence of his ideas, and then on the images that correspond to these ideas” [14]. A scientific study of literary translation does not mean an analysis of how the translator translated words or sentences taken separately from the original source, but rather a justification of the evaluation criteria and interpretation used by the translator in text translation. As it was noted by the translator G. Salomov, the process of recreating the original text in translation takes place in three stages:

1. How the translator perceives or understands the original.
2. The idea of the work, the purpose of the author and how he interprets his unique style.
3. To be able to find an alternative tool, method and way to restore a sample of word art in their native language [11].

Certainly, a key element of the originality of the translation of a literal work is not to replace through the richness of the dictionary with the dictionary of the language being translated, but the translator-author's worldview, correct understanding of the concept of the original text, re-expression of the vocabulary reflected in the work.

Indeed, the translation of a literal work is the longest and most difficult process, and it is a unique challenge for any translator to have not only knowledge of two languages, but also knowledge of two cultures. Moreover, it is not always possible to fully convey the meaning expressed in the original. In a translation close to the original text, the character and personality of the protagonists are reflected as part of the author's idea. The peculiarity of literary translation is that they depend not only on the content of the original text, but also on the extent to which the translator perceives the original text.

Samarkand was a political and cultural center as a renaissance of medieval oriental culture, the creation of Umar Khayyam's rubai in the 11th (XI) century, which has shown its maturity over time, and its disappearance into abyss as a result of the catastrophe of the Titanic in the early twentieth (XX) century on its way to America, furthermore, and a French-language work that uniquely reflects the events surrounding his re-emergence as a manuscript which is called as “Samarkand or seeking for the light left in the dark...” gives a figurative meaning to the language of translation.

If one looks at the set of events in the work, in the first book of the author Umar Khayyam from Nishapur came to get acquainted with the cultural and architectural works of Samarkand and to enjoy their famous hospitality in the east, however, it is impossible to escape from the unity of contradictions that move life and the vortex of the law of struggle in the sample of his adventure, moreover, one will always witness good and evil go hand in hand. At first glance, the translator Umar Khayyam was shocked by the disrespect of the scholars as the illiterate people of Samarkand fell into the swamp of ignorance - the essence of these events was able to awaken in the reader the idea that negative vices such as wealth, career greed, and selfishness lead to a social crisis. Therefore, despite being beaten and humiliated, Umar Khayyam's desire to revive and enjoy the beauty of Samarkand in his mind does not surprise the reader:

1-example. In original: En effet, à l'intérieur même de l'enceinte, de la porte du Monastère, à l'ouest, jusqu'à la porte de la Chine, Omar n'a vu que vergers denses et ruisseaux vifs. Puis, çà et là, l'élancement d'un minaret de brique, une coupole ciselée d'ombre, la blancheur d'un mur de belvédère [1,19].

In translation: Indeed, when Umar came here, he saw not only outside the city, but also inside the fortress, from the eastern mosque to the gates of China, densely planted with lush gardens, orchards and gushing irrigation canals. Brick towers which stretched like spears, blue domes, and the white walls of the castle, were pleasing to the eye [1, 40].

In the fourth book of the work, one may see the revival of Samarkand artifacts in the imagination of Benjamin Umar Lessanj, who came to Samarkand in the early twentieth (XX) century in search of manuscripts of Umar Khayyam:

2-example.In original: Autour du Réghistan se dressent trois monuments, trois gigantesques ensembles, des tours, des coupoles, des portails, de hauts murs tout ornés de mosaïques minutieuses, d'arabesque aux reflets d'or, d'améthyste, de turquoise. Et de laborieuses écritures. Tout est majestueux encore, mais les tours sont penchées, mais les coupoles sont éventrées, les façades lépreuses, rongées par le temps, le vent, par des siècles d'indifférence; aucun regard ne s'élève vers ces monuments, colosses hautains, superbes, ignorés, théâtre grandiose pour une pièce dérisoire[1,279].

In translation: Looked around: Glanced at the three huge monuments in Registan Square, the towers, the domes, the arches, the high walls decorated with pleasure, the gold, purple, turquoise patterns and the magnificent Arabic inscriptions.

Everything was still miraculously well preserved, but the towers had tilted a little, and the domes had lost their color in the storm of the times, and many of the ornate mansions on the roofs had fallen down, resembling old men with speckles. Surprisingly, no one looked back at these magnificent monuments as if they were a trivial spectacle, passing them by indifferently. Looking at these miraculous monuments that have changed the color of time and place, I began to discover its charming charms. [1,399].

In the first example the word“Monastère” for the peoples of Europe is a place - a religious church where monks and priests, who have left the world live, “ruisseaux vifs” – rippling streams, the word“belvédère”[15]gives the meaning of the porch located at the top of the building. In original, these words reflect the linguistic scenery of the world belonging to the French people, as every nation reflects in its thinking the objects formed in its way of life. Therefore, it is natural for the French to associate Oriental artifacts with their own culture.It is noteworthy that the translator was able to create an Uzbek national-linguistic scenery. In the original text oriental thinking was formed by substituting such words as“church”– “fortress”,“stream”–irrigation canals, “domes”– castle.

In the second example, the idea of the original text is preserved by adding metaphorical comparisons, he was able to fully convey the content of the original to the Uzbek readerlost their color in the storm of the times, and many of the ornate mansions on the roofs had fallen down, resembling old men with speckles”.

In the work, the theme of the city's “waters” is repeatedly raised in the first and fourth chapters.Due to the fact that the reader of the translated language belongs to the eastern nation, the topic of water in the description of Samarkand evokes a special associative concept:this is primarily, due to the fact that, in the Middle Ages in Samarkand there were fountains and waterworks in the city because of the presence of fresh spring, secondly, the fact that today Samarkand has access to clean drinking water dates back to ancient times, which means that it is connected with time and space, thirdly, Samarkand's fountains and irrigation pipes deny their original appearance and show a connection between form and content in a new modern form.

In the first chapter, the author addresses the topic of "water" twice. In the first scene, a man with mule in the market is drinking water from a fountain and even watered his mule. For

instance, **in original:** arcade des cordiers, un muletier s'arrête près d'une fontaine, maisse couler l'eau fraîche dans le creux de ses paumes jointes, puis se penche, lèvres tendues, comme pour baiser le front d'un enfant endormi: désaltéré, il passe ses paumes mouillées sur son visage, marmonne un remerciement, ramasse une pastèque évidée, la remplit d'eau, la porte à sa bête afin qu'elle puisse boire à son tour [1,14];

in translation: A man with mule stopped in front of the fountain on the ropes line. He held her palms in a stream of cold water, then pursed her lips as if trying to kiss her sleeping baby: after having enough drink he has wiped his face, knowingly or unknowingly giving thanks, and filled the watermelon peel lying next to him with water, put it under nose of his mule to quench his thirst [1,33].

In the analysis of this example, the translator's style differs in that the lexical vocabulary is higher than the original, at first glance, used only in Uzbek language бир қарашда фақат ўзбек тилида ишлатиладиган “Pursing her lips as if to kiss a sleeping baby (lèvres tendues, comme pour baiser le front d'un enfant endormi)”; “after having enough drink (“désaltéré”, “qu'elle puisse boire”)” phrases corresponding to the method of originality was selected on the basis of figurative analogies to the sentences.

The second scenery: **in original:** ruisseaux vifs (alive streams) [1,19]; **in translation:** gushing irrigation canals [1,40] we can see in the original and translated texts in the sentences. as a result of the influence of real events, the translator turned the word “streams” into “irrigation canals”.

The third theme of “water” is described in the fourth chapter of the work, where Umar Lesajj went to Samarkand in the early twentieth (XX) century in search of Umar Khayyam's manuscripts and had conversation with an archaeologist: **in original:** Saver-vous que tout ce qui a existé à cette époque-là a été détruit. Comme par une malédiction. Les murailles, les palais, les vergers, les jardins, les canalisations, les lieux de culte, les livres, les principaux objets d'art [1, 280]; **in translation:** Did you know that all the artifacts over from that time have already been destroyed? None of the palaces and gardens, the waterworks and the sanctuaries, the books and the works of art has survived, as if they had been touched by evil [1,400].

In the origin the word “une malédiction” was used as a metaphorical expression “the hand of evil” in translation, “les canalisations” was in the form of “water devices” in the Uzbek language.

Certainly, it is extremely important for a translator of a literal work not only to understand the text but also to clearly see the images and situations described in words when interpreting the idea of the literary text. The word always has a generalizing character, the meaning of which depends on the process of communication, if for each writer and translator it is being said about items, subject or objects, its meaning is supplemented by concrete content, clear imaginations and images emerge in the formation of the speaker and listener's speech. Similarly, the reader can clearly imagine the picture of real objects that are familiar to him in the text. From this point of view, it is natural for the reader who observes these translated texts to analyze the following philosophical ideas:

Samarkand's Registan Square, which has amazed the world for eight or nine centuries, was built on sand dunes, if his fame coincides with the period of the first Eastern Awakening in the time of Umar Khayyam, due to the favorable geography of the city, which was destroyed as a result of the Mongol invasion, and the presence of solid sand dunes at the base, it became necessary to build Registan Square in the phase of Amur Temur. The desolation of the Samarkand monuments in Umar Lesaj's description as a result of civil wars means that it has changed from a quantitative change to a negative qualitative change.

While the brick towers, blue domes, and white walls of the castle reflect the shape of Registan Square, its description as an architectural monument, a work of art, and an important strategic city fortress represents the interior. While these architectural monuments represent absoluteness for the medieval east, they represent relativity to high architectural monuments such as the Roman Colosseum, the Egyptian pyramids, and the Taj Mahal.

In the first chapter of the work, the writer describes the popularity of Samarkand in the IX-XI centuries with its clear spring water twice through figurative details:

In the play there are many meaningful sentences that have educational value and are a high manifestation of human qualities. Take, for instance, the conversation between the character Umar Khayyam, and the scarred mullah who called him an “atheist”.

In original: Quand arrive son tour, l'Etudiant-Balafre se saisit d'une pincée qu'il tend à Khayyam avec ces mots:

– Tu aurais sans doute préféré que je t'offre le raisin sous forme de vin.

Il n'a pas parlé à voix si haute, mais comme par enchantement, toute l'assistance s'est tue, retenant sa respiration, dressant l'oreille, observant les lèvres d'Omar! Qui lasse tomber:

– Quand on veut boire du vin, on choisit avec soin son échanton et son compagnon de plaisir[1,29];

In translation: The scarred mullah also took a handful of raisins and handed them to Khayyam:

– Perhaps, you like to have this suggested raisin in form wine? – he said quietly with sarcastics.

The people in the palace listened to him, swallowed their breaths, and waited for Umar to answer.

– A person who likes to drink wine first choose a wine-server and companion for pleasure that suits him[1,54].

Translator makes effective use of stylistic tools to emphasize that in Umar Khayyam's conversation with a scarred mullah, he prefers to talk to intelligent, pure hearted and honest people rather than to those who are honeyed, hypocrite and wheedling of the upper class, as a result, lexical units as adjectives scarred, mullah, a wine-server and companion for pleasure that are not originally described in translation was used in the text. Although the transformation of syntactic and lexical means in the structure of the two languages is different, the use of these sentences indicates that the allegorical irony peculiar to the original Oriental is adequately expressed in the translated language.

In order to determine the method of translation of a literary text, as K. Kon noted, it is necessary to approach the text in terms of understanding and interpretation (explanation)[4]. Before analyzing the translation of the work, we should not forget that its author is a Lebanese French writer and the translator of the translation is an Uzbek translator of Eastern descent. Therefore, the interpretation of philosophical views specific to Eastern culture by a French writer gives rise to a two-sided interpretation of the process of interpretation, e.g.

In original: Tout au long de cette interminable fuite, fatigante mais sans accros, je n'eus pas d'autre loisir que la lecture et la relecture des dix pages manuscrites qui constituaient l'interrogatoire de Mirza Reza. Sans doute m'en serais-je lassé si j'avais eu d'autres distractions mais ce tête à tête forcé avec un condamné à mort exerçait sur moi une indéniable fascination, d'autant que je pouvais aisément l'imaginer, avec ses membres effilés, ses yeux de

supplicié, son habit d'improbable dévot. Parfois je croyais même entendre sa voix torturée.

– Quelles raisons ont pu te pousser à tuer notre shah bien-aimé?

–Ceux qui ont des yeux pour observer n'auront aucun mal à remarquer que le shah a été abattu à l'endroit même où Seyyed Djameleddine a été maltraité. Qu'avait fait cet homme saint, vrais descendant du Prophète, pour qu'on le traîne ainsi hors du sanctuaire[1,211].

In translation: In the course of this journey, which ended without any hardships but disappointments, I spent my time reading over and over again the ten-page statement of the Mirzo Rizo investigation. Maybe I wouldn't have been so eager to read this statement if I had found some other entertaining statement? However, reading the words in the statement of this man, who was sentenced to death, aroused warm feelings in my heart for him. I could not have imagined such a statement from a poor starveling man with sunken eyes and drooping clothes. As I read the investigation report, it was as if the sad voice of this brave-hearted man was ringing in my ears:

– Everyone those who have eyes saw that the king also found his death in the place where Saint Jamaliddin's honor was trampled. What evil had this saint, a descendant of the Prophet Muhammad, done to the king for being so insulted? [1,307].

The frequency of use of words in this original and translated language text fragment varies. The translator gives the lexical units used in the original in the form of adjectives, metaphors, figurative phraseological units. For instance, in a piece of text: "Tout au long de cette interminable fuite" lexical unit "My arduous ... journey" was given by adjective, phraseological unit "ce tête à tête" the implicit meaning of the text is an explicit expression such as "reading this person's statement", "une indénible fascination (word by word: without any doubt, charm)" the metaphor "warm feelings". Parfois je croyais même entendre sa voix torturée" in the translation of phraseology "As I read the investigation report, this man with a brave heart" the addition of a complete sentence in the context served to increase the expressive power of the sentence. Exaggeration in the origin "Ceux qui ont des yeux pour observer n'auront aucun mal à remarquer", "Each people those who have eyes...saw" "cet homme saint – this saint person" an adequate expression of the adjectives is reflected.

The writer creates a bright life scene in once thinking by replacing the name of an object or event with an image of important symbols and features that determine its location, through methodological means such as metaphor, adjective, rhetoric.

The translator performs an adequate figurative translation using a metaphor by indicating that judge of Samarkand city Abu Tahir Umar Khayyam was a close friend and like-minded in pragmatic meaning.

In original: – Je sais que mon propos te fâche, mais je te dirai jusqu'au dernier mot ce que je dois te dire, et si notre amitié trop récente ne m'en donne pas le droit, mon âge et ma fonction le justifient [1,78].

In translation: –I know what I'm saying is annoying. But I have to tell you everything. Even though the friendship that is just emerging between us prevents me from saying this, the fact that I have torn more shirts than you and my obligation makes me say this. [1,98].

The translator who correctly interprets the meaning expressed by the author is in the original mon âge et ma fonction le justifient (word by word: my age and position justify it (translated. G.S. Kurbonova) the syntactic unity in the context of "I tore more shirts than you and my human duty compels me to say this" is given only by the figurative phraseology "torn more shirts" belongs to Uzbek speech in relation to aged adults, by analogizing the word "position" with "human duty". The translation also uses phraseological idioms and proverbs

typical of Eastern culture, which serve to increase the methodological color of the content of the work. For example: “A neighbor of the sea will not be a friend of the king”, “Do not close the door that is open to you” [1,66]; “Tes paroles valent leur pesant d’or (106); “... Alamout signifie “la leçon de l’aigle”(110)”; “Et dans les pièces voisines des oreilles écoutent [1,133]”.

In the next example, the interpreter uses the descriptive method of translation to enhance the stylistic ambiguity of Benjamin Lessaj’s grandfather’s speech. In Western culture, the elderly refer to their grandchildren as “Mon ami”, in Eastern culture, it is common for us Orientals to say, “my grandson, my dearest”. In the following example, these words are translated from French into Uzbek as an alternative:

In original: – Mon ami, dit-il, délibérément théâtral, un jeune homme vient de renâitre en moi, et il a besoin d’un compagnon[1,171].

In translation, –My grandson, my dear, you have become a much older man! I will introduce you to the people of this ancient world[1,252].

CONCLUSION

Amin Maalouf’s philosophical views are significant in that they point to the crisis of the modern world that has arisen as a result of differences in the dialogue between Western and Eastern cultures and suggest for its resolution. The position of the author is reflected in the character of the heroes in the attempt to find a new, optimal way for the coexistence of cultures in the modern world, the translator widely uses the method of interpretation of translation in recreating these situations in Uzbek. The interplay of the writer’s and translator’s style allows the reader to explore the historical causes of modern events from a cultural perspective and to interpret the core values inherent in the peoples of the East.

Therefore, it is necessary to study the translation of any literary work on the basis of the historical principle, depending on the period in which the work was created and the period in which the translation was created. In this case, the features of the constant development of the language, the dialectic of the translator and the cultural level of the reader can be the key to successful translation.

Aknowledgments

Understanding the text is directly related to improving the theory and practice of literary translation. The problems of bringing the literary of translation to the standard of authenticity in translation and the impact of the translator's style on the culture of the translated language are poorly understood, indicating that a number of studies are still needed in this regard. In translation studies, the simultaneous and non-equivalent translation methods of non-equivalent translation of literary texts available in different cultures at the same time require a more contrastive comparative study of in-depth diachronic analysis of non-equivalent translation solutions that appear in translations of one culture at different time intervals.

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